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A FEW ART NOTES.

THE Marquis de Leuville has consented to exhibit his works of art in Mrs. Frank Leslie's parlors. There are about sixty of them and they are said to be of a fantastic, imaginative character, almost as much so as the illustrious artist himself. They include "A Symphony in Side Whiskers," "A Study of Corsets," "A Dream of High-heeled Boots," and other studies of a strong, virile nature. It is expected that the collection will be viewed by the entire colony of New York nobility, including connoisseurs who wear the crest and napkin of Delmonico and the Brunswick. The *haute noblesse* of Bleeker Street will be represented by a large delegation of counts and dukes in all stages of decay and destitution.

MISS BERTHA VON HILLERN, a young woman of versatility and industry, has abandoned the tan bark arena, in which she once gained fame as a female pedestrian, and seized the palette and brush. In other words, she has become an American artist. She has a picture at the Salmagundi Exhibition. Its number in the catalogue is 297. It is called "A Cloudy Day—Battle Ground of North Mountain, Va." In a strong light a tree and several rocks can be discerned in this work of art. Considering the fact that nothing else, except the frame is visible, Miss Von Hillern offers to dispose of it for \$15.00. The frame, which is of genuine pine, well finished, will be thrown in.

THE artists of New York and the janitors of the studio buildings are busy with their preparations for the forthcoming exhibition of "sketches and studies" at the American Art Gallery. Anything will do for this exhibition. Pieces of oil-cloth and carpet, on which paint has been spilled, can be displayed as "studies." Bits of broken palettes pass for sketches. The janitors send whatever odds and ends are found in the apartments of dispossessed tenants. There is no exhibition on the face of the earth like that of the "sketches and studies,"—which is rather fortunate for the face of the earth.

SEVERAL of the sober and sedate members of the Century Club have been amusing themselves with amateur photography. The products of their skill in that branch of art were displayed in one of the rooms of the club last week, and greatly admired. The collection includes several very creditable specimens of the art in its various phases. One or two marine views and a portrait of an old woman threading her needle were especially good.

THE really poetic conception of the German Diet is beer, pretzels, pickles, sausage and other kindred delicacies. Mr. C. S. Reinhart, whose industry atones, in a measure, for his lack of imagination, has collected a number of portraits of solid Teutonic worthies from the magazines in which they have previously appeared, and arranged them in a group which he calls the "German Diet."

A NUMBER of wealthy and fashionable New York women, who are anxious to show the Southern people what can be accomplished in an artistic way by their own sex, are arranging to send to the New Orleans Exposition a number of oil and water colors from the brushes of female artists in New York. A thorough canvass of the studios will be made by a collecting committee.

THERE are a great many remarkably good art books this year. Among them may be mentioned Sterne's "Sentimental Journey," with Leloir's illustrations; Kate Greenaway's "Language of Flowers" and "Almanac;" "Caldicott's Children's Book, Frost's "Stuff and Nonsense," and Scribner's "Fairy Book," illustrated by Miss Rosina Emmett.

FOR the benefit of Californians, Chicagoans, and others who have a money standard for pork, religion, horse flesh, and art, we will state that the published prices of pictures in the Salmagundi Collection range from \$5.00 to \$500. Several are marked at the former figure. The latter is the price asked for Mr. C. S. Reinhart's "German Diet." One or two are marked "For Sale," as an intimation that the artists are willing to haggle over them.

MISS DORA WHEELER's portrait of Yung Wing Chung, Chinese Consul to Havana, is so lifelike and natural that it would not be surprising to see the figure step out of the canvas and seize a flat iron. His exact counterpart may be seen any day in any part of the city staggering under the weight of a huge washbasket overflowing with snowy linen.

MR. JAN CHELMINSKI, a Polish artist who came here in July, is represented in the Lotos Club Exhibition by a number of pictures of which the strongest is one called "The Fugitive Nihilist." Mr. Chelminski has, since his arrival here, made a study of local scenes, and has succeeded admirably with some views taken in Central Park.

MR. CHELMINSKI has sold his Central Park view, which hangs to the right of the door in the Lotos Club parlor, for \$850.00. The purchaser is a resident of Munich, where Mr. Chelminski is well known. The most charming figure in the picture is the young woman who drives the dog cart, and in whom the artist has given an excellent portrait of his wife.

AT Knoedler's one may see Professor Kray's conception of the most hackneyed of all themes—"Aphrodite Rising from the Sea." The figure, which is coldly classical and unattractive, is depicted in the act of skimming over a waste of soap suds followed by attendant nymphs.

MR. FANNING, the enterprising water color man, is expecting a fresh consignment of "works of art" from the leading Italian factories. Mr. Fauning's pictures are all hand served and warranted. The name of the maker is blown in every canvas.

MANY of the pictures at the Salmagundi have a familiar look which is understood when it is found that a large number of them have already been published in magazines and other periodicals of the day. There are others which no magazine would care to publish.

ONE of the most vigorous bits of drawing at the Salmagundi is W. H. Shelton's "Battery Forward," of which a good reproduction may be seen in the catalogue. The figures of both men and horses are extremely well done, and the picture has been justly admired.

A NUMBER of the works of Mr. George Wharton Edwards have been placed on exhibition at the American Art Gallery, and are well worth seeing. Mr. Edwards is one of the most promising and brilliant of our young artists.

A NUMBER of new and unpleasant designs have been placed on the market. The general reputation for ugliness has been maintained by all concerned in the preparation of these annual "tokens of love."

THE Watts Collection at the Metropolitan Museum of Art embraces a number of marvelously good portraits of noted Englishmen of art, science and literature.

THE series of illustrated articles on the artists of New York, now appearing in *The World*, will be followed by one on the foreign artists, who have become domesticated here.

FELIX MOSCHELES has just completed a bust portrait of Mr. H. M. Stanley, the explorer.

THE Christmas card business is unusually brisk this year, and unusually bad.

FRANK CARPENTER has begun a large historical painting of the Geneva Arbitration, and is at work on it in his studio over the Lyceum Academy.

MR. CHARLES VOLKMAR, who has been devoting himself for some time to the study of pottery and underglaze work, has discovered a process for underglaze painting which is highly spoken of.

MR. GEORGE BUTLER, who has been living for several years in the Island of Capri, has returned to New York and will soon open a studio here.

THOSE who object to professional beauties may view the portraits at the Salmagundi without fear of being offended.

MODERN caricature has received a severe blow in the death of *Jingo*.

MIRROR DECORATION.

THE opportunities for mirror decoration within the reach of either the makers of the mirrors or professional decorators, have been exceedingly limited, so limited, indeed, as to be confined to etching, which, at its best, is a crude form of ornamentation, and hardly worthy of so delicate and beautiful a material as glass. In fact the necessity for a refined kind of decoration in this connection is so pronounced that it has deterred the ordinary inventor from devising schemes to secure it.

The amateur has had the possibilities of surface painting held out as a beautiful addition to the glass, and we have heard very much about unfortunate cracks being covered and concealed by a tempting and well executed spray of flowers, or a branch, or a most natural lily. Then the edges of the mirror were encroached upon and climbing vines or those that trailed were laid on with very good effect and relieved the great extent of quicksilver without in any way interfering with the purposes of the mirror itself.

However, though these forms may have their attractive features and be admirably adapted to amateurs, they are entirely unsuited to commercial purposes. They are distinctively amateurish. There has now been introduced a form of mirror decoration which has not only the possibilities of the beautiful but really of the valuable.

It consists of the application of artistic designs—either the reproductions of the works of well-known artists or of those made especially for the purpose. These designs are transferred to the back of the glass, appropriately colored and finished with a softness that produces more than the delicacy of porcelain. A border of varying widths about the glass gives the ground for the ornamentation, and with the more or less mechanical work of applying it to this space, perfected, there remains to insure its absolute attractiveness nothing but the judicious selection of designs. This, to an artist of good taste, is comparatively easy, and in the reproductions thus far made from Boucher, Watteau and others, as well as those from the contemporaneous French and Italian schools, there is every evidence of an intelligent and discriminating mind. Mr. Irlande, whose invention this is, has other fields of usefulness for his delightful work in its application to wall and ceiling panels for which it would be a novelty and a most delightful one at that.

In its form for use upon panels the patterns would be transferred upon a slab or sheet of glass and set in the ceiling or wall as might be required. It is not affected by dampness, nor yet by any other of the destructive elements which are constantly at war upon the works of man. It is simply an unique and charming piece of art and is well adapted to the large, fine rooms of some American houses. For a comparatively low figure, a house may be adorned with copies of the works of early and great painters, and that, too, upon a material which adds no little to the general effect.

YOUR house is like your clothing. It will fit you, reflect your character, no matter what you do to prevent it. A slipshod man never has a tidy house, and a man of bad taste is never housed amid tasteful surroundings. If you don't know what to do to beautify your environments, get the advice of someone who does. It costs nothing to ask questions, and the wisest men have done it and will do it while wise men exist.